



PORTFOLIO 2025

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DIGITAL GRAPHIC DESIGN

Milena Prats



Hi, nice to have you here! I'm Milena Prats, a graphic designer and visual artist from Ibiza, Spain.

In this portfolio you will find a selection of my digital graphic design works.

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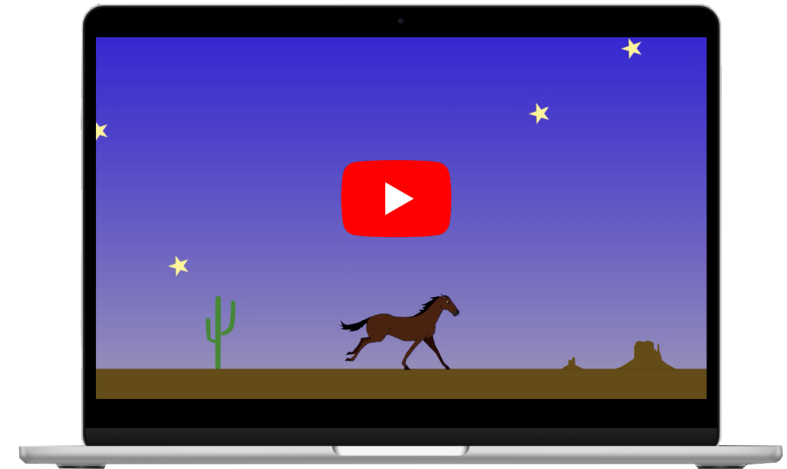
1. MOTION GRAPHICS WITH ADOBE AFTER EFFECTS

The objective of this project was to elaborate a reel with a predefined aesthetic that would serve to present works of digital graphic design.

Western style was the chosen mood, and a moodboard was elaborated accordingly to have a global view of relevant elements to add. The cactus, the Arizona mountains and the horse were selected as emblematic elements.

Hereafter came the selection of a song that could convey the defined emotions and aesthetics. Then, I proceeded with the elaboration of a storyboard of 16 screens, where the animations were structured.

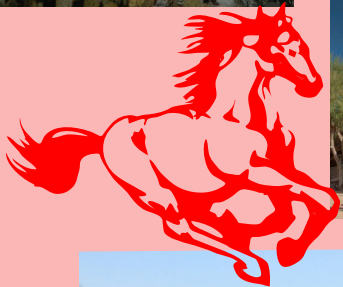
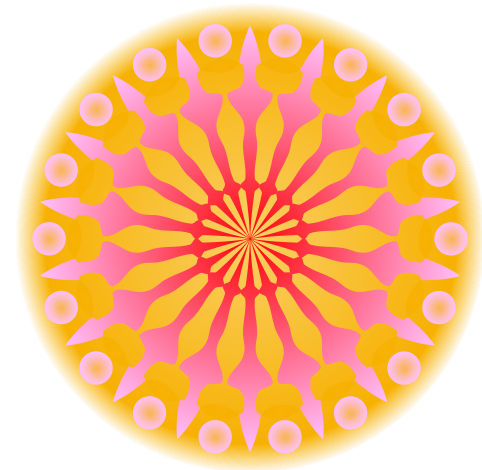
Afterward, using Illustrator and Adobe After Effects, I edited the reel. Finally, I designed a thumbnail for its publication on YouTube.



[WATCH THE REEL IN YOUTUBE](#) ↗

The identity of the author was designed to fit the aesthetic chosen and the feelings to communicate. I created a mandala with Illustrator as a transitional motif.

MILENA PRATS



#f7b100

#ff0000

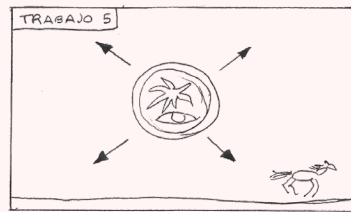
#ffbffc

WESTERN

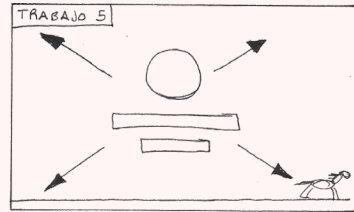
A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9

WARM,
STRONG,
ADVENTUROUS

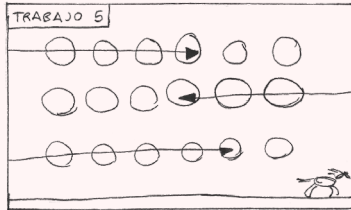
This is a selection of the storyboard. The elements are indicated and short texts describe the actions.



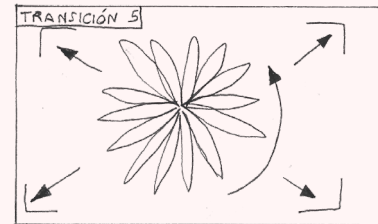
Sucesos pruebas en el desarrollo del logotipo



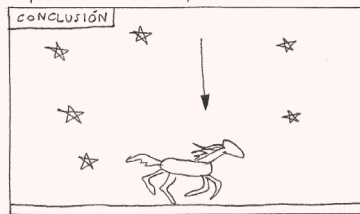
Desde el imagotipo se despliegan las versiones en colores secundarios.



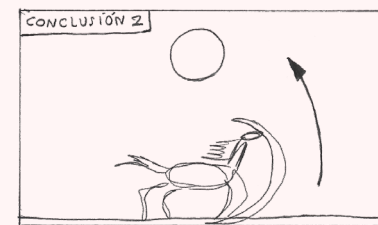
Entran iconos en formato que se parpadearan en sus versiones responsive.



Un mandala aparece por detrás y se expande mientras rota. Se funde en el fondo.

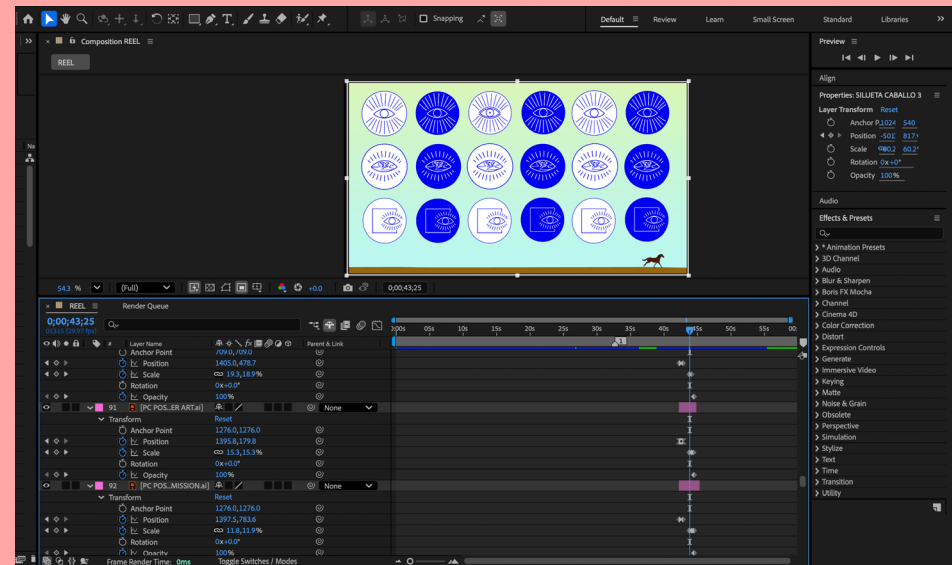


El caballo reaparece y la transición a la noche del cielo.

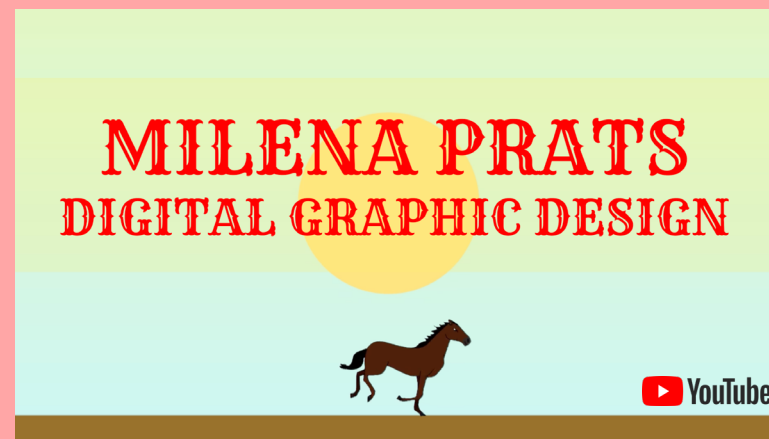


El caballo entra en la luna. La luna se llena y brilla más.

The edition of the reel with Adobe After Effects included 158 different layers to ensure dynamism and avoid monotony.



An attractive thumbnail for YouTube. I used warm colors and the presence of the Sun to transmit positivity and strength.

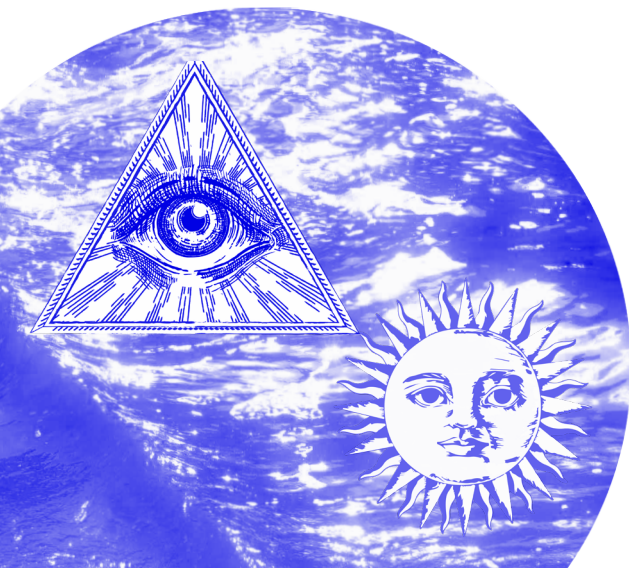


2. VISUAL IDENTITY

In this project, the purpose was to design the basic elements of a visual identity for a graphic design and visual arts studio.

This identity would include the following: responsive logo and iconography design, color palette, typography, photographic style and a pattern for visual reinforcements.

Firstly, I analyzed the brand's values. Secondly, I elaborated a matrix of visual metaphors reuniting these values and the services of the studio as visually descriptive words. Once done, it was possible to see that the eye and the shining elements were frequent. Isolating both elements, a moodboard for the isotype design was done.



Main vertical and horizontal imagotypes with tagline (1,2).

(1)



(2)



Responsive vertical and horizontal imagotype for tablet (3,4).

(3)



(4)



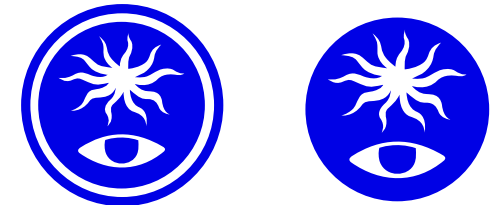
Respect areas applicable to each version.



Logotype with tagline.

ESPIRITA SANTA
CREATIVITY FOR CREATIVES

Isotype and favicon.



Alternative imagotype for merchandising.

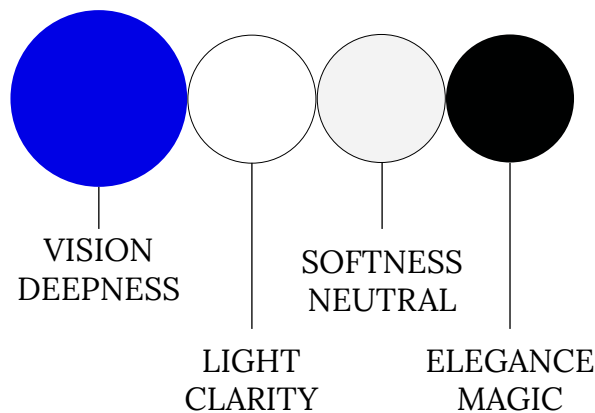


After a few tests making sketches, the circle with the eye and the sunlight within was considered the most appropriate option. This way, I did a refined sketch, scanned it and vectorized it using Illustrator.

As for the colors, an electric deep blue has been chosen as the principal color of the brand. Blue culturally represents that which is 'beyond the wordly'. A color vastly present in the sky and the sea, always there but untouchable and untameable.

With the same idea of the eye, becoming a central element in the visual identity, I designed the icons. For their version in negative, I used as background photographs of textures and celestial elements such as the moon and the starry night..

Color palette



Typography

YOUNG SERIF

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Lora

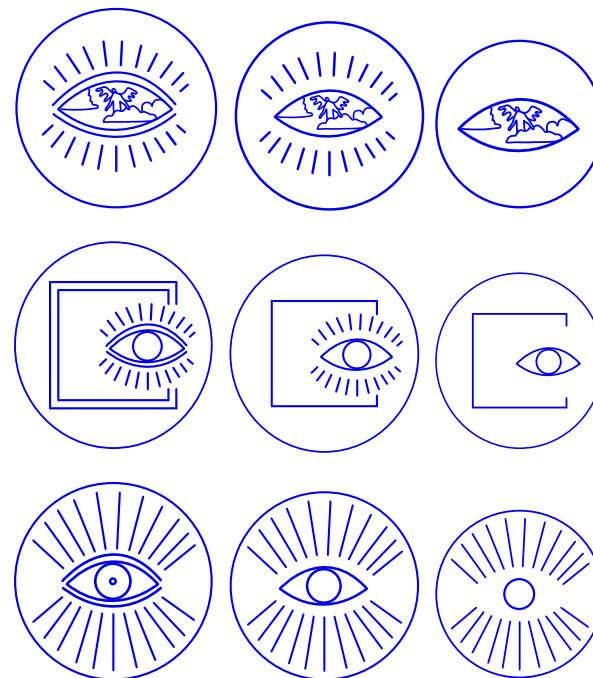
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz

The chosen typographic fonts express the elegance of the brand. Young Serif, used for the logotype, conveys the originality of the design and artistic works. On the other hand, Inter font, in SemiBold and Regular, provides clarity and lightness for the texts.

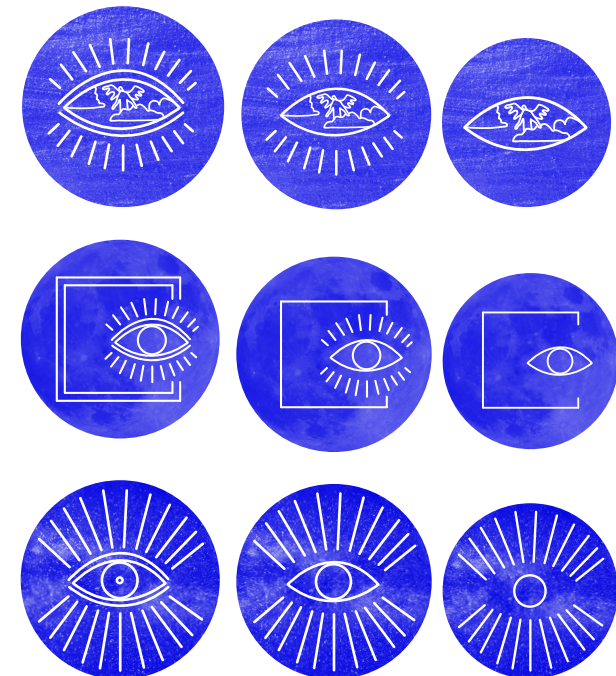
Inter

abcdefghijklmn
opqrstuvwxyz
abcdefghijklmn
opqrstuvwxyz

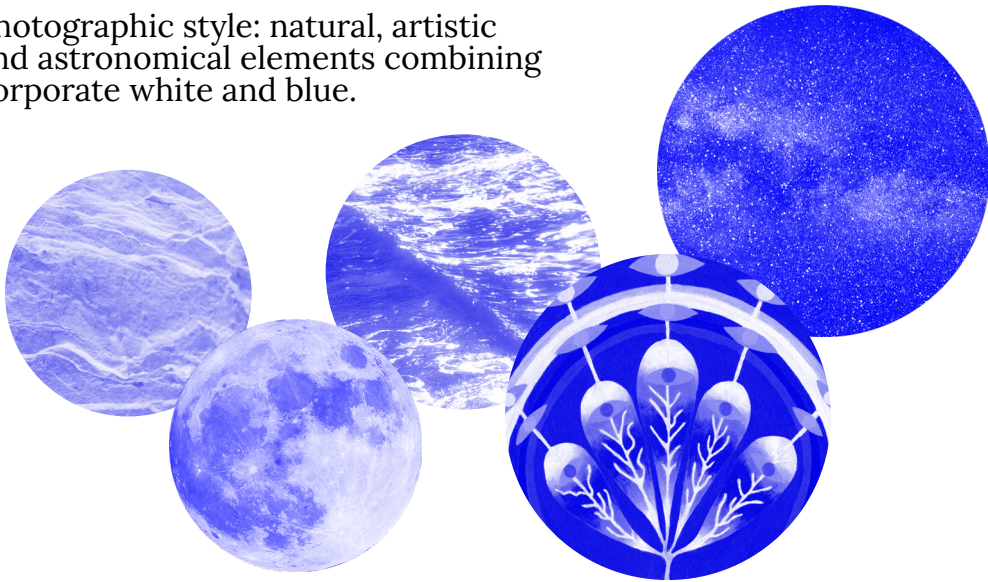
Responsive icon set, in order from left to right: PC, tablet and mobile phone.



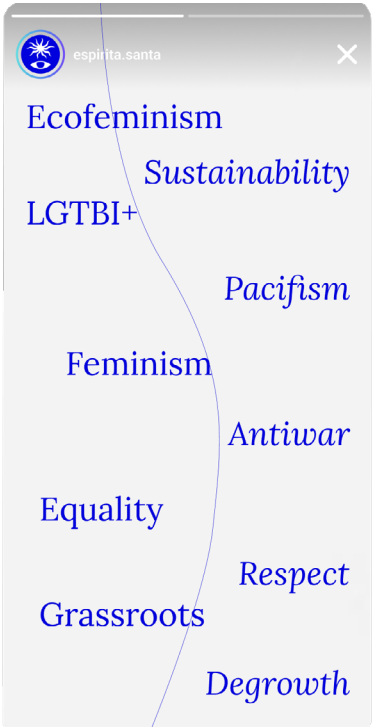
On the left, the positive version. On the right, version with textures.



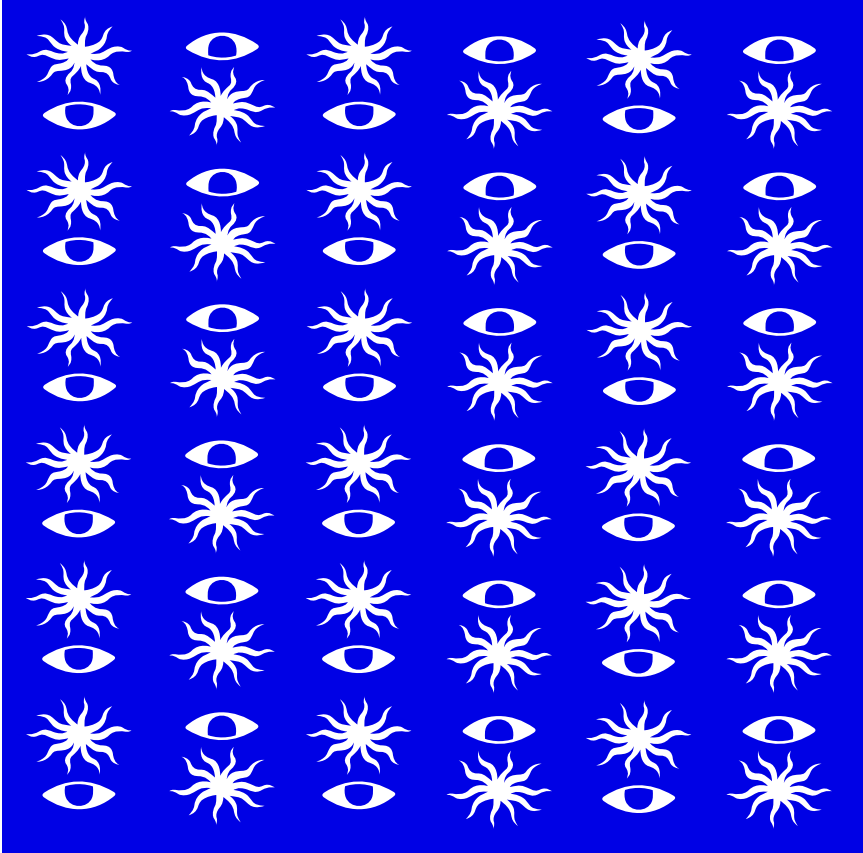
Photographic style: natural, artistic and astronomical elements combining corporate white and blue.



Graphics for social media: story template and post template.



TEXTURE



CARD MOCKUP



3. WEBSITE PROTOTYPE WITH FIGMA

The objective of this project was to make an adaptable website prototype for a portfolio of an arts and design project.

I made the user interface design with a UX perspective, aiming to make a design that would combine harmoniously colorful graphics and various types of content and, at the same time, easy to navigate.

Having to include artworks of different techniques and services, the first step was to create an architecture of information. This way, the disposition of the different elements was determined.

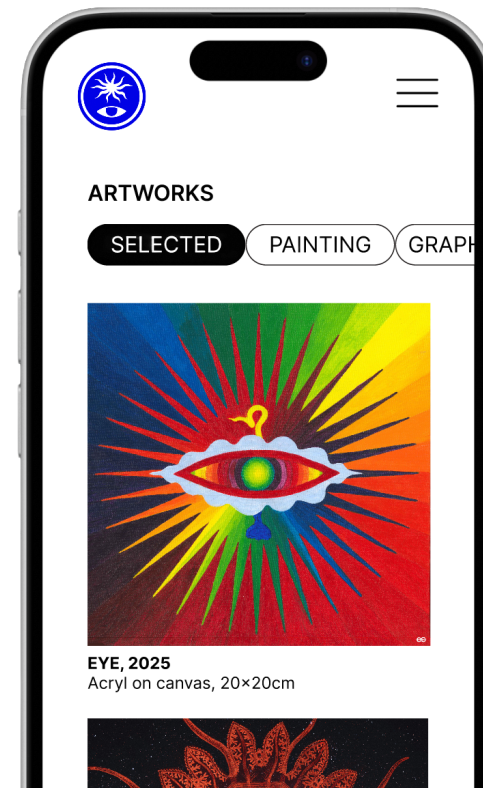
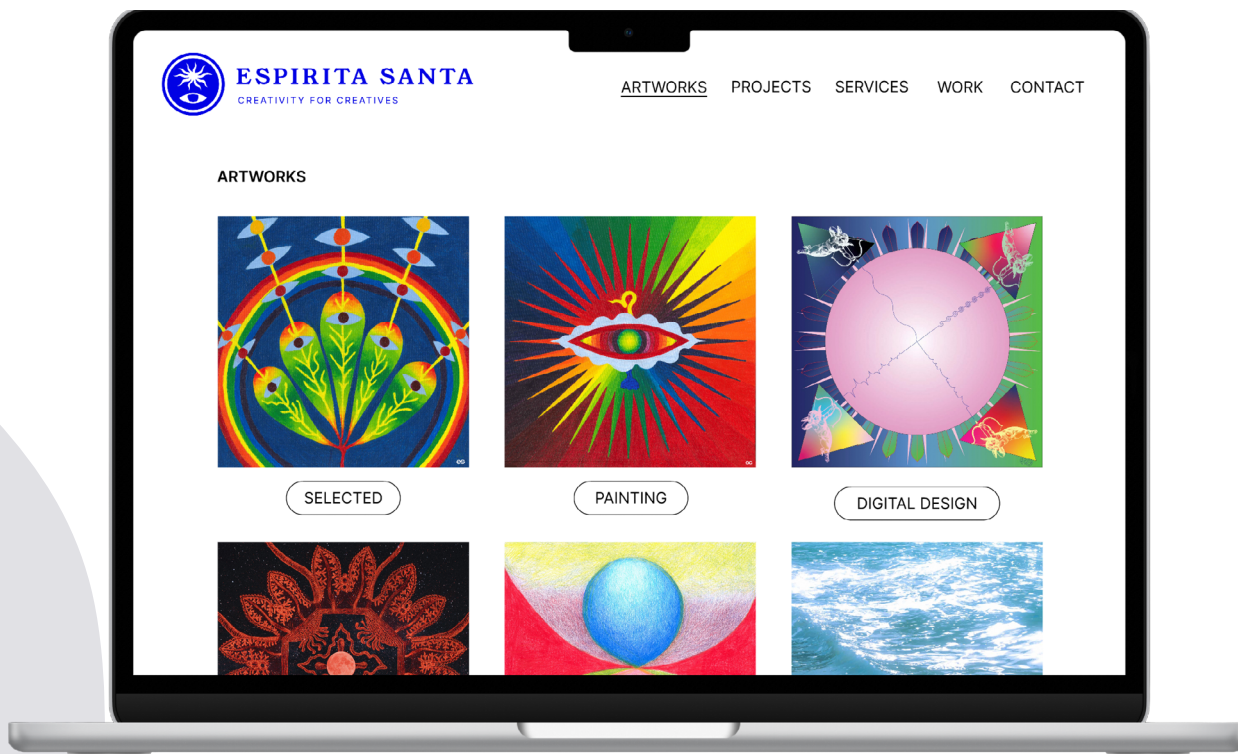
After, I designed the interface in Figma, starting with the mobile version. Based on a frame for iPhone 16, I used a grid of 5 columns to organize the interface. Next, I designed the computer version using a grid of 12 columns. I also used rows to align the content.

The 'Artworks' page, which works as Home page, follows a modular organization, and when clicking over the buttons with tags opens an overlay to display the works. This way, though having a considerable amount of content, the scrolling is made easier for the user and a way out is facilitated, dynamizing the navigation.

Visually, the intention was to create a light, minimalist web design to help direct all attention to the artwork.

[ACCESS TO THE COMPUTER PROTOTYPE](#) ↗

[ACCESS TO THE MOBILE PROTOTYPE](#) ↗

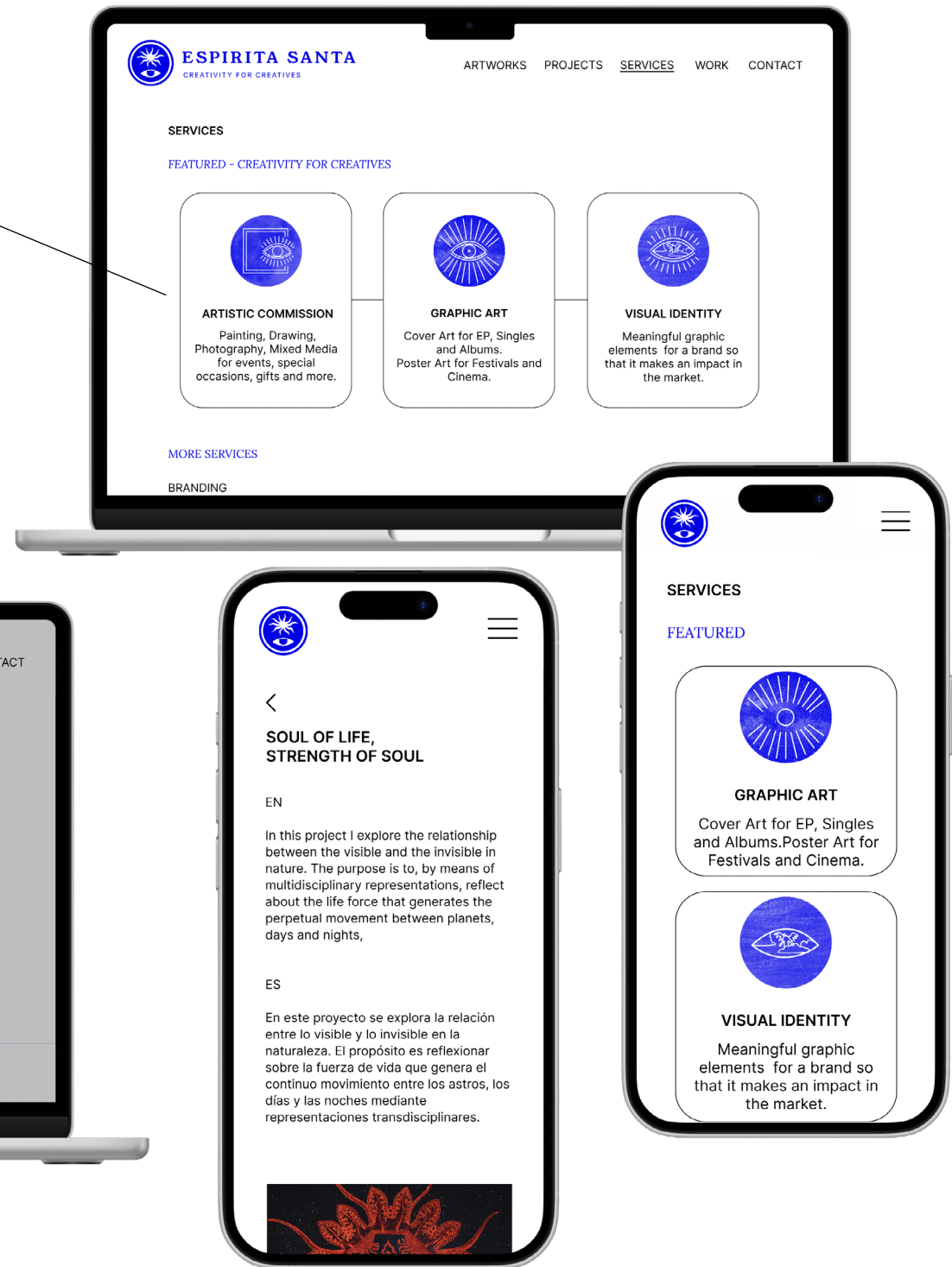


On the other hand, responsive iconography was used to support the presentation of featured services, so that they would stand out from the rest. The objective of using icons is that potential clients or the web's visitors remember the named services more easily, as they are the ones the studio is most interested in offering in the long term.

To end, underline the humorous touch on the contact page, pretending there is a 'Sea of Espirita Santa'.

Responsive iconography set.

Overlay to display the works of different categories.



4. LETTERING

The lettering was designed to work as a cover for a portfolio of an artistic project.

With the intention of conveying the multidisciplinary and originality of the brand, different font styles were

chosen to serve as inspiration for the composition.

First, several sketches were drawn using paper and pencil. Next, with semi-transparent paper layer after layer, the design was refined. Finally, the work in paper was digitalized and edited using Photoshop.

OWN CREATION

I created this typography inspired by psychedelic fonts. It has insinuated serifs that contribute to an overall organic style.

CANVAS SCRIPT

Canvas Script conveys the handmade part of the project. It has been done with an expansion brush.

BENTON

CONDENSED LIGHT

Given the visual weight of the upper section of the lettering, Benton was chosen to lighten, compensate and to express the attribute of elegance.



ULTRA

This typography creates an impact on the viewer, giving overall strength to the composition. Based on this typeface, I added curved ornaments to the serifs.

manufacturing consent

The work in blackletter was added partly to try the drawing technique of double pencil. Also, because the lyne type diversifies and dynamize the composition with its curves a sense of tridimensionality.

Arial Black

Arial Black is both simple and impactful. I chose this typography to modernize the whole composition with a sans serif font. It is differentiated from the other fonts, to highlight the artistic name.

5. DIGITAL COLLAGE DESIGN



PARADISE

This digital collage addresses the relationship with one's own body that the patriarchal system has imposed on women, leading many times to a symbolic death.

EARTH

For the making of the collage, mainly painting sources have been employed, except for two photographs and a stained-glass work.

The base of the triptych structure is taken from The Garden of Delights of

HELL

El Bosco. From this, both the frame and the concept of Paradise, Earth and Hell have been taken. However, using paintings and photographs made by women, a new feminist narrative, also connected to Christianity, has been superimposed.



I used the paintings of artists Tamara de Lempika, Frida Kahlo and Georgia O'Keefe — all backgrounds are of the latter. The stained-glass artist is Sarah Purser. On the other hand, the photographs are by Francesca Woodman and Alize Jireh.

The results have been applied to a vinyl Cover Art of potentially existentialist music. A second application has been

made as a promotional poster of a feminist theater piece.

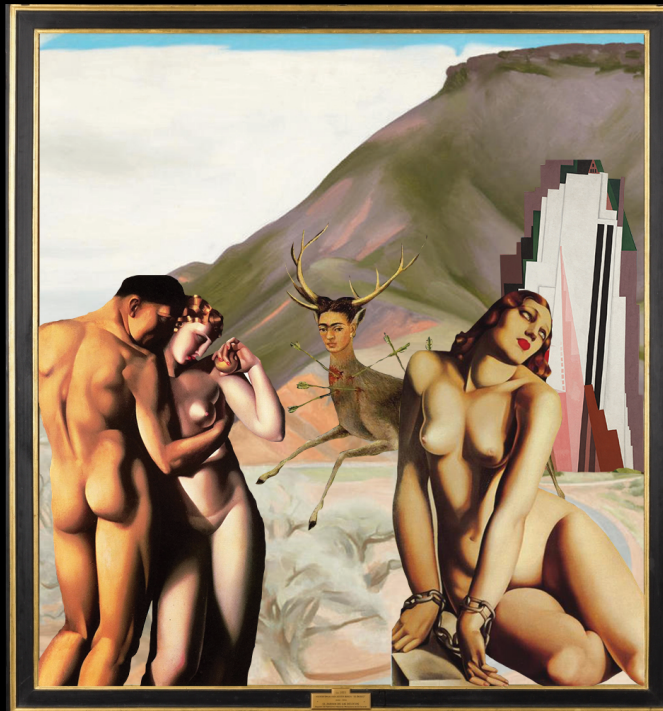
I liked so much doing this collage, not only because it was enjoyable to create a story with this discipline, but also because painting and photography are among my biggest passions, and feminism a matter of relevance in my life.



"Utterly breathtaking, I felt I was looking into a dark mirror"
Diana Foster, The Independent

★★★★★

GERSHWIN THEATRE PRESENTS
THIS WINTER 2025
THE TRILOGY BY SAMUEL JAMES



"I was breathing with the protagonist. A masterpiece"
Lee Miller, author of 'The Cage'

★★★★



"SOME DRAMAS STILL HUNT MANY OF US"

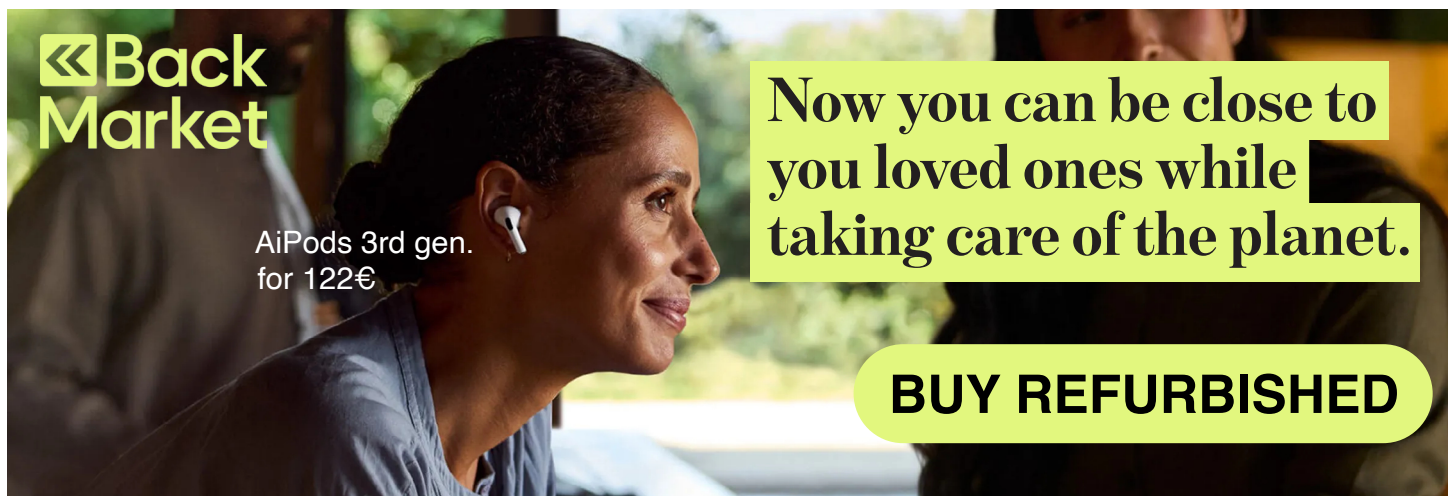
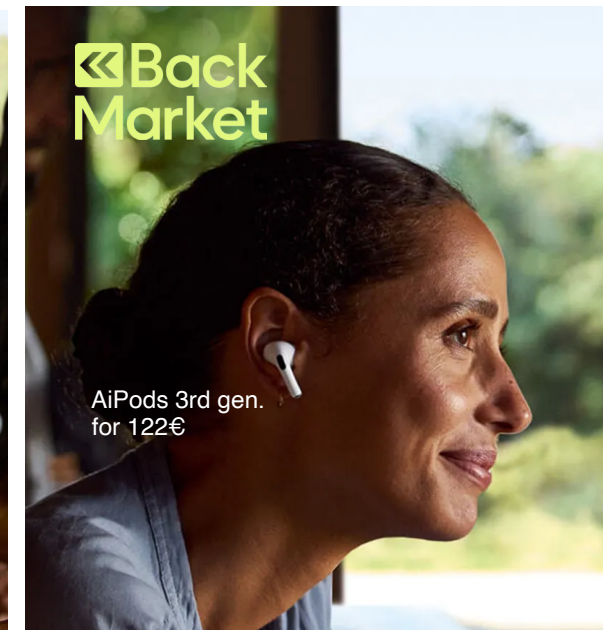
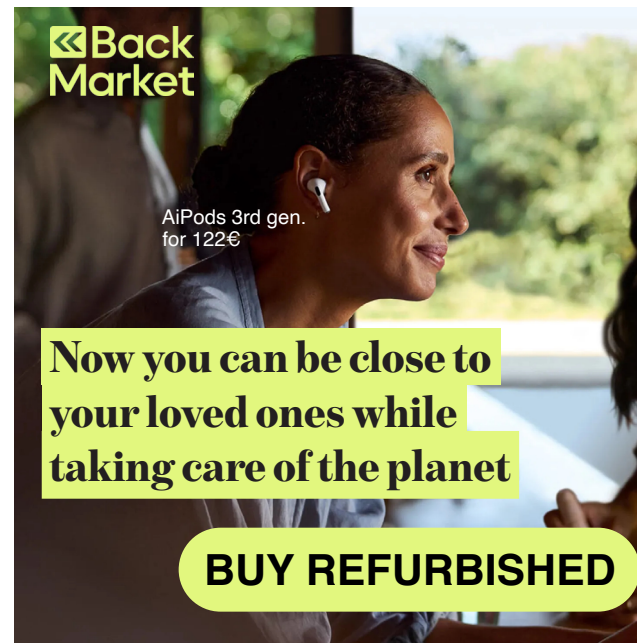
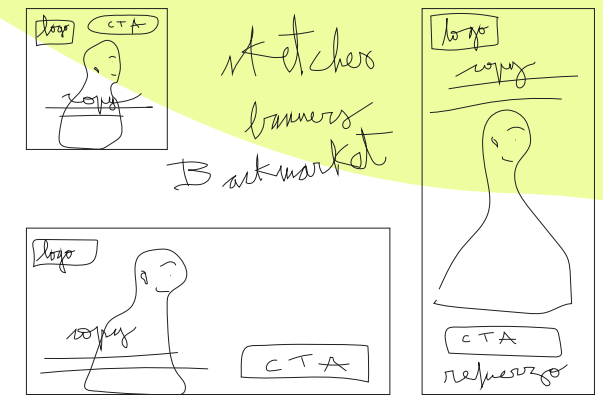
6. BANNER DESIGN FOR GOOGLE ADS

In this work the objective was to design Google Ads banners for Back Market in three sizes.

These banners had to talk directly to the objective audience and connect emotionally with them, while addressing sustainability issues. Note this is an academic work not directly linked to Back Market.

The objective audience of the ad is women from 40 to 50 years, presumably with young children and with monthly incomes slightly higher than the media. Thus, the copy has had the intention of connecting to this group, assuring that, thanks to the product offered, it will be possible to connect with the family and, moreover, it will be possible to take care of the planet while doing so. It is thus a message filled with themes of connection and caring.

The typography for the copy is Didot, an elegant font that can suit these women who tend to be organized and elegant. From beginning to end, the work has been developed using Adobe Illustrator.



THANK YOU SO MUCH FOR
ARRIVING HERE,

LET'S GET IN TOUCH!

→ Send me an email to *pratsmilena@gmail.com*

I'M LOOKING FORWARD TO
WORK WITH YOU.

Milena Prats
[LikedIn](#) | [Website](#) | [Instagram](#)